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REVIEWS: Summer—Robert Ornstein, *A Kingdom for a Stage: The Achievement of Shakespeare's History Plays* (Roy Battenhouse); Eugene Webb, *The Plays of Samuel Beckett* (Marilyn Gaddis Rose); Charles Lyons, *Henrik Ibsen: The Divided Consciousness* (James L. Larson); Alfred Harbage, *Shakespeare Without Words and Other Essays* (J. L. Styan); George E. Wellwarth, *Spanish Underground Drama* (George Woodyard); Mark Rose, *Shakespearean Design* (William M. Jones); David H. Hesla, *The Shape of Chaos: An Interpretation of the Art of Samuel Beckett* (Kenneth S. White). Fall—Moody E. Prior, *The Drama of Power: Studies in Shakespeare's History Plays* (Michael Manheim); John P. Cutts, *The Left Hand of God: A Critical Interpretation of the Plays of Christopher Marlowe* (Cecile Williamson Cary); Kenneth Muir, ed., *Shakespeare Survey*, 26 (Robert Ornstein); Heinz Gerstinger, *Lope de Vega and Spanish Drama* (David H. Darst). Winter—Alan H. Nelson, *The Medieval English Stage* (Stanley J. Kahrl); John Loftis, *The Spanish Plays of Neoclassical England* (J. W. Johnson); Ruby Cohn, *Back to Beckett* (John D. Hurrell); Travis Bogard, *Contour in Time* (John H. Stroupe).